

DECEMBER 2018

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PLAYBOY



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THE ART OF DRINKING
THE EVOLUTION OF MODERN MIXOLOGY CANDIDATE

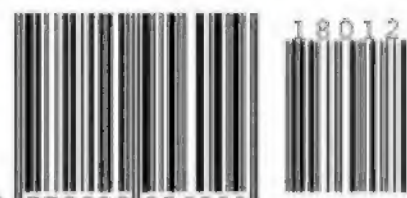
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A CANDID CONVERSATION WITH FOX
NEWS'S TUCKER CARLSON

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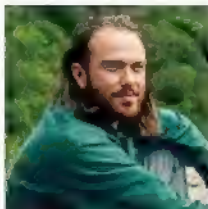




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**Maxim Laskutoff**

In May, *The National Book Review* praised Laskutoff and his debut collection of short stories, *Come West and See*, calling him "a blazing new and original talent." *The Fourth Armada*, a work of historical fiction that explores the brutality of the early 16th century, is the Montana native and former carpenter's first story for *PLAYBOY*.

**Ellen von Unwerth**

Provocative images of strong women are a hallmark of von Unwerth's work. Pairing the inimitable photographer, whose last *PLAYBOY* shoot was Pamela Anderson's 2016 pictorial, with ERA advocate and *Free the Nipple* founder Lina Esco (*The Dawn of a New ERA*) is the perfect marriage of artist and subject.

**Stephen Voss**

Few capture the essence of Washington, D.C.'s power players like photographer Voss, who provides the Tucker Carlson portraits for this issue's *PLAYBOY* interview. Although his accolades are many, Voss considers making Mikhail Gorbachev laugh during a photo session to be among his greatest accomplishments.

**Luis Gomez**

An internationally renown photographer, producer, editor, videographer and musician, whose work is published worldwide, Luis Gomez is known as a guitar player and exclusive artist signed by Gibson guitars and producer and filmmaker. Luis Gomez is the CEO of Universe 137 Studios And Chices Universe 137 working with more than 40 magazines.



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ON THE COVER *CJ Spurr*, *Kidof Terror* & *Matia Keld*, photography by *Luis Gomez*

No 12 December 2018



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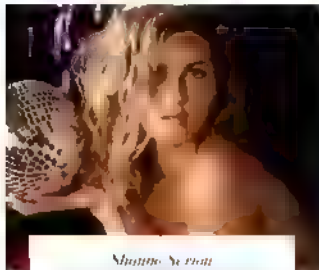




PLAYBOY.CLUB EXCLUSIVES

Unlock new NFL's galleries, enjoy unfettered journalism and revisit our archives

▶▶
LIFESTYLE



Shantae Neri

Yet tech named May 26 at Playmate Shantae Neri building a new gallery this time shot by Melissa Curdipani. Where Docile Playmate celebrates woman a sexuality as a source of inspiration to live a free and without taboos.

▶▶
ARTS & CULTURE

Telling Tales

To start Playboy Club New York's opening, we're spotlighting the women who over the decades named the Barrow and only a classical piece of American. Features include never-before-seen photos of 1940s Bunnies as well as interviews with the New York club's waitresses and head Bunnies.



▶▶
POP CULTURE



David Fanning

Following Kuben's numbing break from social media, PLAYBOY profiles the "classical liberal" host of *The Rubin Report*, a stimulating talk show that has become a safe haven for members of the controversial Intellectual Dark Web.

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CULTURE



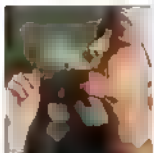
Enzo Angiler

With *Fantastic Beasts: The Crimes of Grindelwald* out in November, the actor who's also J.K. Rowling's big-screen Third opens up about holding down two major franchises while maintaining his identity and impressive style.

▶▶
CULTURE

The Smoking Gun

In *Sisters of the Valley*, PLAYBOY editor Anneli Kuzan fights up with a collective of "feminist nuns" who are growing weed and producing CBD products in Merced, California. Her only religion is cannabis, says (bawdy) Sister Jane, "and we fashion ourselves after our Byzantine mimes."



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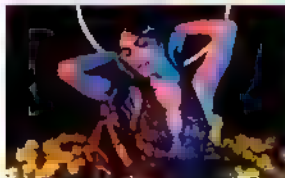
THE NEW
TOMMY HILF COLLECTION





Midsummer Night's Dream Scenes

Back in July, our annual summer installment unfolded in front year as the season's hottest party in Las Vegas. **PLAYBOY 2012** was hosted by Randy, who lit the red carpet in a vintage-made turquoise shoot-out in the Middle Swamp suit. The Grammy nominee, a return on Playboy's stage and stage stars for December 2012 dates in the ring, brought the stage performance covered of 4,000 to his feet with such hits as "Cinder" and "Bad as Love." Other Vibe joining the Midsummer Night's Dream all the Conception of Las Vegas included 10 Playmates (pictured below with Casper Brown) and hip-hop artist French Montana. We danced all night long into the morning light with no coffee. Photos of tonight's event by Eric Olson.



A Sensually Spooky Soiree

Nobody throws a costume party like the Rabbit. Following our annual summer residence at FAO Schwarz, we return to Las Vegas for Playboy Presents: *On de las Muestras*, a happily haunted celebration going from 9 to 11. At FAO's nightclub, guests and Playmates will enjoy a night of drinks, dancing and no shortage of Day of the Dead. August 20, 8 Playmate Foresti Morana, above shows how it's done. For more information, visit playboy.com.

Playboy ♥ NY

On September 7, the Playboy Club New York opened its doors in Manhattan for the first time in three decades. At the center of the jam-packed event was the live Bunny, including December Playmate Jordan Peele, pictured below (in left). For more photos, visit playboyclubny.com.





The Art of Drinking

Mixology may be an art, but there are no starving artists in the spirits world—only advertisers. Billy Lyons talks to America's top label makers about what goes into selling you a drink.

While history has seen tremendous changes in the way we consume alcohol, merlot and Muscadine mules are now sold in cans, the ronnecium we have with a spirit is still likely begun with the bottle's use in point. Multi & Chandon has barely updated the Dom Pérignon label since it became part of the company's portfolio, perhaps because many people believe that French monk, Pierre Pérignon, designed the label himself for his champagne corker in the 17th century and that it constitutes the first known

handwritten wine label. As false as that claim may be, a 1496 ad for the champagne's 1479 vintage show uses a label nearly identical to the 1496 vintage's. This is because many casual drinkers will make their bottle purchases based on the aesthetics—whether familiar, rare or popular—of the bottles. That's for the most part during the season of giving, when the judgment that you're handing to a holiday party gift is made in the fluorescent glare of your local beverage depot.

Today in the United States, drinkers are consuming more alcohol than ever before, and the industry will roll in almost \$10 billion in revenue by New Year's Eve, according to Statista. While it's impossible to nail down the exact number of distilleries, wineries and spirits producers operating around the world, the largest distiller, Diageo, estimates shipping more than 500 million units this year. In other words, myriad options find your craver stard, and spirits companies know



they must work diligently to impress you from a crowded shelf.

Enter the artists, designers and marketers such as Julia Childers, who are responsible for getting your passing glances into a long-term relationship that result in cash sales. Childers is the chief marketing officer and graphic designer for Schilling Hard and she has the unique advantage of seeing how her designs directly impact the company's sales. "Our branding is close to 50 percent of our overall marketing strategy," she says. "The reason we have loyal consumers is because of the squid inside, but our look is our biggest selling point."

Cutting Nielsen market research, Forbes reported in-store hard-shell sales grew by seven percent in 2014's first quarter. As Childers notes, when craft beer first hit the U.S. it mainstream retailers on mass around 2007 brands played safe by creating neutral designs, hiding the visuals of the leading 20 beers. Apple's sleek and ultra-minimal imagery, think Apple Watch and Stella Artois Chateau packaging, were common themes. By contrast, Schilling Hard does not feature a jolly leprechaun and a twirled bottle neck, evoking a more authentic, kitschy graphic. Designers use also nostalgia, hidden as a gimmick for the 1950s U.S. mass-market offices. The traffic for example inspired the use of a giraffe in outer space for the Scorching Hard (red) label as can. "A good design is a commercial art of an and psychology," says Childers. "It should be aesthetically pleasing while also evoking the emotions and thoughts intended by its creator."

While a bottle's notes it would be easier to photograph, under the fingers is a subtle sign in the brand's story and history, stars behind the glass, it will keep someone's coming back for more. The design always comes from the story of the product. Says Ariana Kaurismäki, creative director of Berlin-based Anichberger, whose packaging is inspired by the flat in color is the heraldic liquor bottles they admire. When we look at Anichberger Inferno and Mountain, the nature of the drinks is reflected in the bottle design. They are in the world's and around four axes of time, but in a story and the other in the world's.

Land on an image that is both eye-catching and beautiful is no easy feat. "We pay close attention to trends," Childers explains. "When we're creating a new label, I make sure to not miss up, then we argue about in the office and to focus groups. We

one time chose then publish the variations, a local artist to ask to feedback."

But brands that barely track trends can easily stumble into gimmicks. In 2011, for example, a the height of the hipster craze, the Kraken was a spaced-out, relaxed, a limited-edition label that was very 2011.

The Kraken's career label is the work of London-based Stranger & Stranger, one of many all-service agencies that grow their businesses not just on their ability in design, but also on their ability to do research. "Our clients are the labels with interesting characters," Stranger & Stranger, whose clients include Martini & Rossi, Budweiser, and

India, Wood-Fung Whiskey and even Bernini all exist. "Others services that range from organizing about groups, a building business plan, and the other is small with fewer than 50 employees. The Kraken was a great. Here's because they had to put a third old brand and get it as a time-line brief. "Take a view on Captain Morgan, founder Kevin Shaw recalls. Indeed, the image of a wide-eyed, mythical sea monster extending its tentacles around a, it was a great jump in the ammonia as a glowing various purpose.

Perhaps on the edge, brand a label has permitted a creative better than Budweiser's, created by the world-famous since 1919, Norman Austin, Jerry. Although he passed away in 1977, his legacy is preserved through the bottles of spaced-out, that bear his names and designs. The iconic brand, though recently added, has always focused on Collins, a home base of craft with a love for aluminum, a skate and Budweiser's own signature perfectly permeates across the label. With poles, trees, the ocean and a Hawaiian island in the background, the label illustrates how alcohol can transport you far away from your current state of mind.

Brand creative director and chief executive officer of Philadelphia-based Quaker City Agency is the main creative responsible for updating the decades-old brand with a modern lifestyle brand. "Our design philosophy is simple. We want our brands to look as though they've been around for years. With the designs, we're careful not to modify Norman Collins's artwork, because that's what makes the brand authentic. We might design elements around it, but example in Agave, we placed the signature in a black medallion, but the logo for artwork is exactly as Norman drew it. It's also also note that there is no 20-year relationship with the Quaker Terry brand, but we're familiar with the designs that he and his team are able to call them from memory. Sometimes we know exactly what we're looking for," he says. "And sometimes we go through the archives and find inspiration there."

Stella Terry design proves that no matter the tool, tactics employed, beautiful design is just one step in a brand's strategy of engaging itself with you time. "I do think customers will pay attention to the design alone," Kaurismäki admits. "But if there's something behind the design, a great product or authentic story, that's how you and forget. "Our design just put you into the story. If you just want customers to keep coming back, use it better, have a great story."



Designers and artists work closely to create a label that is visually appealing and easy to read. In this case, the label is inspired by the squid inside the bottle.



From left, Schilling Hard, Anichberger, and Anichberger Inferno, all designed by Anichberger.

A woman in a white dress and high heels is sitting on a park bench. The background is a soft-focus park scene with trees and a building. The text "Brooke BARNES" is overlaid in the center.

Brooke BARNES

THE NEW YORK TIMES BESTSELLING AUTHOR
OF THE MISTLETOE MURDER











Tell us something surprising about you?

My obsession with art and collecting art from around the world has become a big part of my life.

Were you excited to shoot for Playboy?

The first big modeling job I got was for American Playboy. I remember the first time I found a Playboy hidden in my grandfather's den. The women were so beautiful. I dreamt of being in Playboy until one day it happened! It's so exciting to now shoot for Playboy Australia.

What inspires you?

Art, live music and travelling inspire me to open my mind and hear 10 more than ever could have imagined. I've now become an artist myself and I love it.

Why did you choose to pursue a career in modeling?

I've always loved fashion, and beauty, especially the female physique. Celebrating all of that through modeling is what made me so into pursuing a career in modeling.

Who do you look up to in the modeling industry?

The model I look up to in the modeling industry is definitely Olivia Palermo. She's a sexy badass! Riding motorcycles, jumping out of planes and more, all while being feminine and one of the hottest models.

What are some of your hobbies?

My hobbies include playing poker, collecting art from around the world, and going out with my girlfriends to live music shows!

Name three things on your bucket list!

My bucket list includes writing a book about my wild life and adventures, starting a charity, and collecting at least one piece of art from every country in the world.

Turn-ons

My turn-ons are Whiskey, midnight sex, great music.

Turn-offs

My turn offs are rude people, guys in sandals and bad taste in music. ha!

Describe to us your perfect date

My perfect date would be dinner on the beach in Tahiti, sipping cocktails, watching a beautiful sunset with sex under the stars for dessert. Mmmmm

Which world capital would you most like to visit, and why?

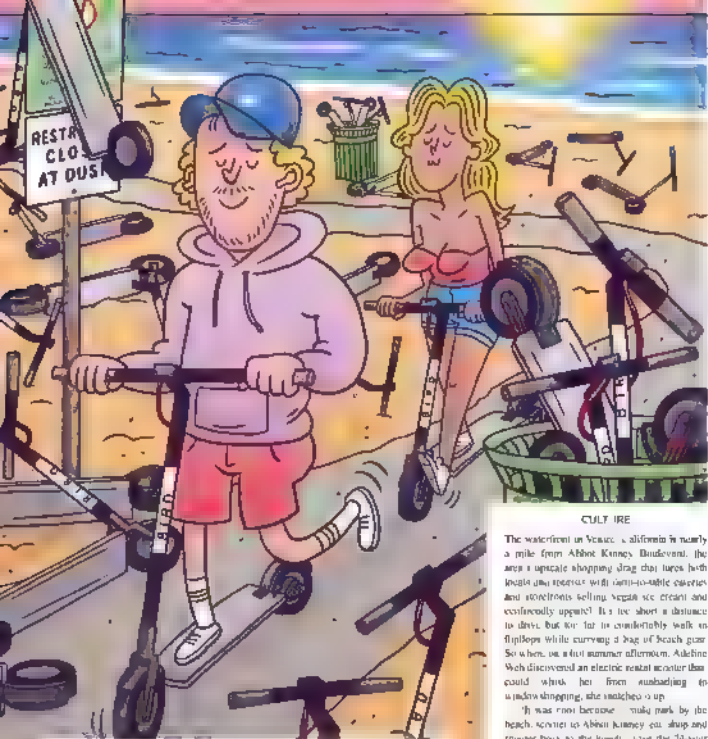
I'm Irish and Norwegian so first stop to a capital of the world would definitely be Dublin, Ireland!

What is your mantra?

My mantra is to wake up with a few eye and an open heart everyday! One love!







CULTURE

The waterfront in Venice, California is nearly a mile from Abbot Kinney Boulevard, the area's upscale shopping drag that lures both locals and tourists with farm-to-table eateries and storefronts selling vegan ice cream and ecofriendly apparel. It's too short a distance to drive, but for far too comfortably walk in flip-flops while carrying a bag of beach gear. So when, on a hot summer afternoon, Adeline Webb discovered an electric rental scooter that could whisk her from sunbathing to window shopping, she snatched it up.

It was not because "a bike park by the beach, scooters to Abbot Kinney for shopping and scooter back to the beach," says the 34-year-old graphic designer. "You don't have to look for parking, which is a lot easier."

Webb is one of millions of people nationwide who have embraced electric rental scooters over the past year. After appearing seemingly overnight on city sidewalks throughout the country at the 2017 "e-scooter" trial, the devices are now available in dozens of municipalities in the U.S. and abroad. Deployed by a handful of start-up tech companies, the e-scooters rose

FLIPPING THE BIRD

How e-scooters devolved from popular to problematic and how they might find their way back

BY JEWAN APRIJAYAN

ILLUSTRATION BY LUKE MCGARRY



for an average of 3) to start the vehicle and an additional 15 cents per minute.

But in the short time they've been on the road, rental scooters, which are dockless (meaning they can be picked up and dropped off anywhere users want) and controlled by smartphone apps, have become lightning rods of controversy. Those who love them swear by their efficiency: those who hate them argue they're neighborhood nuisances. Meanwhile, city officials—many of them blindsided by the sudden invasion—are rushing to enact regulations as it becomes apparent that scooters, following the success of Uber and Lyft, will continue to disrupt the industry of short-distance urban transportation.

Dockless electric rental scooters first showed up in the U.S. in September 2017 when Bird Bikes, Inc. dropped a fleet of the devices onto the sidewalks of San Francisco, not surprising in a city that ranks as one of the most bike-friendly in the country. By February of this year, more than 40,000 people had used an e-scooter there according to a report in *The Washington Post*. Other companies, including Lime Bikes, Spin, Jump and Skip, have since

companies. Riders were inspired by the dockless transportation system in China that launched several years ago.

China had the first inexpensive pedal bikes parked around the city that anyone can use, with the aim of being stationed near subway stations. Spin, a San Francisco-based company that has scooters fleet in 19 American cities as of this writing,

Most companies claim their mission is to ease already crowded cities, thereby decreasing pollution, traffic and car accidents. They also urge the so-called "first mile last mile" problem, whereby a way to cover the short distance in and from public transportation.

They're also a potential gold mine. In June, Bird raised \$300 million, led by Sequoia Capital, the same venture-capital firm that backed Zillow, Airbnb and Twitter. That financing gives Bird a

"There's a kind of perfect storm," says Poon. "You have a product that has a clear market fit, it has great distribution. They naturally cause an immediate buzz, and they

city officials and residents have been far

least an, few scooter companies coordinated with, or even informed, city officials before unleashing their fleets, opting for an "act now ask forgiveness later" approach. That's partly because most cities don't have laws that prohibit the use of such devices. Scooters can technically be left in the middle of sidewalks, in front of residences and on wheelchair ramps without protective gear and pay no attention to where they're going, resulting in dozens of injuries and at least one fatality in Dallas this year, September.

It's these lapses, and the perceived negligence of scooter executives, that have given rise to a national debate. NHTSA, the U.S. Department of Transportation, is currently investigating, testing or

ride misconduct, including "people riding recklessly, egregious parking jobs, accidents and various forms of practices against motorists," according to the agency's administrator, who asked to remain

At first, many cities were wary of the devices, at least in San Francisco. In February, Los Angeles City Council member Mitchell Englander proposed a moratorium after a fleet of dockless vehicles plied the streets, and

"They were supposed to stay on campus. As a result, 'they were wreaking havoc in the local community. Users were leaving them on private property, on people's lawns, blocking sidewalks, clogging streets. They were dropped in front of businesses' phone started ringing overnight." Santa Monica, Newport Beach and San Francisco have similarly banned e-scooters in the past year, albeit temporarily, so city officials could investigate and come up with an official

have stopped distribution of the devices until a pilot program could be tested. "I love the idea of alternative technology and the first mile-last mile connectivity that is missing here in Los Angeles," says

Englander. "And I love the idea of having new technology and transport systems employed, but within parameters and in a

Among the first companies to join the debate in San Antonio were officials in Coral Gables, Florida, beginning in April 2018; the company now has an office in the city. Gables City Commissioner Vince Lugo cites the collaboration as the reason the solution has gone so smoothly.

"I decided to work with Spin so we could do it legally, without the typical rogue rollout," he says. "We haven't had one issue

"WE CANNOT LET THIS HAPPEN TO OUR CITIES HERE IN THE U.S."

Since then, cities including Austin, Seattle and Baltimore, all of which initially prohibited scooter-rental companies from operating in their jurisdictions following random rollouts, have begun working with companies to allow them back on the streets, this time with regulations in place. Most limit the number of scooters each company can put on the street and the speed at which they can travel, and require that companies be responsible for picking

excited surprise rollouts are backtracking. After this year, Bird was nearly banned by the city of Santa Monica when officials voted to allow only a few such companies to operate within city limits. Bird CEO Travis VanderZanden released a public pledge on the company's website that said: "We have all seen the results of out-of-control deployment in China. We cannot let this happen to our cities here in the U.S." Bird promised not to increase its fleet unless the city agreed to increase its fee to \$5 per vehicle per day to the city government.

Perhaps those rules will keep e-scooters on the streets and move us a little closer to the low-emission utopia their owners envision. For now, it's a floor they would welcome. "I want to see them at every beach, near every beach. It really helps," she says. "I hope they stay around."



PLAYBOY INTERVIEW:

TUCKER CARLSON

A candid conversation with Fox News's prime-time political anchor on his "moderate" views, media freedom, and the future of the network

It's been almost a decade since Tucker Carlson stood in front of a crowd of conservatives and told them they should be doing a better job of telling the truth. It was February 2004, and Carlson, fresh from his canceled MSNBC debut, show, took the stage at the Conservative Political Action Conference and delivered a speech that caused many in attendance. "If you create a news organization whose primary objective is not to deliver accurate news with full, he said, 'the political to the New York Times is a comment they should be avoiding.' It's a paper that actually cares about accuracy," he said. "Conservatives need to build institutions that mirror these institutions. The audience doesn't lie."

It was Carlson's equivalent of Bob Dylan going electric at Newport. It, aimed at the unpopular with his own crowd, explaining that they, and by extension he, could do better. In

that moment, it looked as if he was redefining himself as a conservative champion of free press and media.

Whether he has fulfilled that promise depends on when you ask. Less than a year after his infamous speech, he co-founded the conservative website The Daily Caller and was hired by Fox News, first as a contributor and eventually in the fall of 2016 as host of his own prime-time show, Tucker Carlson Tonight, which has since become one of the network's ratings juggernauts. Now a Fox News anchor, he is the face of the network's anti-establishment, anti-diversity, and anti-globalist agenda.

Over the past year alone, Carlson has managed to say as many divisive and antagonistic things it has been difficult to keep up. He has challenged diversity ("I now, precisely, is diversity our strength"), accused

Mike of trying to "destroy our society with his U.S. his Kaepernick and his Kaepernick and his Kaepernick" ("The patriarchy is gone. Women are winning. Men are failing"). He frequently says things that are downright jaw-dropping in their extreme audacity—actually hate Hitler," he said in August, "which is one of the reasons I'm so against illegal immigration." In his worldview, colleges are "financially destroying the country. Mexico is a nation controlled by the conspirators," he said in a "public-opportunity assigned to give the First Amendment" and criticism of a "largely immigrant phyllopharynx."

The anti-Carlson viral comes from both sides. He has been called "racist" by The Washington Post, "hate-filled" by Square, a former employer of his, and a perpetrator of "fringe shit" by Family Guy creator Seth MacFarlane.



"What's our job? Our job is to decide what's important and why. For has never in the two years I've. And the then said, 'You can't do that. I have your editorial control.'"



"I don't think I'm an especially good person, but that's not what this is about. (Twee) we supposed to be having a rational conversation about the best news story for the country."



"I don't want to get into it because it sounds discriminatory but I'm 49 years old and I don't think I've ever met a white supremacist. I've never met anyone who's like, 'I want a white cabal-race.'"

PHOTOGRAPHY BY STEPHEN VOSS



On the right, he has sparked outrage from former Fox News host Bob Beckel, who this summer tweeted, "What the F*ck has happened to you?" at Carlson. The network's former military analyst and retired Lieutenant Colonel Ralph Peters has compared Carlson to a prostitute, and *Weekend Update* co-founder Bill Kristol, who once called Carlson a "great young reporter," asserted that his show represents a viewpoint "close now to racism."

There was a time when becoming a great reporter was Carlson's only aspiration. The son of Richard A. Carlson, an investigative journalist among other jobs, including U.S. ambassador to the Seychelles, Tucker grew up in an affluent neighborhood in San Diego with a younger brother, Buckley. Tucker biographer mother left when Tucker was just six and his father remarried a few years later, in an affair of the Swenson family's empire.

Carlson led the knot with his high school sweetheart and went on to become an establishment political writer in the 1990s, notably writing a 1993 *Time* magazine profile of George W. Bush in which he describes the future president making jokes about a death-row inmate pleading for her life. (Bush denied Carlson's account.) He delighted in TV making appearances on cable news but insisting he never took it seriously as a medium. He held off until 2010, when CNN hired him to co-host *The Spin Room* and then *Crossfire*, the latter program causing *The Daily Show* host Jon Stewart to accuse Carlson of "hurling America" in a standoff that now holds a place in the annals of television.

The late columnist Christopher Hitchens, an early admirer of Carlson's writing, said in a 2007 interview, "It is rather odd telling Tucker I wish he wouldn't give up writing for TV. And I hope his audience hears the distinct, hollow echo of my voice. 'Tucker, don't ditch me.' Perhaps finally hearing Hitchens's voice, Carlson has returned to writing with his new book *Ship of Fools: How a Selfish Ruling Class Is Bringing America to the Brink of Revolution*, which takes on economic inequality, environmentalism, Facebook, the Clintons, feminists, Flim Amendment deniers and, of course, elites.

We sent Contributing Editor Eric Lipton, who last interviewed Michael Shannon for us, to meet with Carlson in Washington, D.C. He reports, "Covering

with Tucker is a weird dance. I kept wondering if I should be challenging him more, but when good would come of that? Carlson's entire job is defending his ideas, mostly by talking over anyone who disagrees with him. When pushed back, his voice has an octave. 'Of course I think that. Why wouldn't I think that?' he said at one point. And it felt like we were slipping into theater. I learn so much about Carlson this way as I would if I sat down with a classically trained actor, threw a Shakespeare script on the table and asked for a performance. So focused on questions about who he is. We already know what he believes, what's more interesting is how he got here."

Carlson invited me to Fox News's

go-urgent. He me stinky cheese. This is the way he ordered it. "Give me a plate of your midnight cheese" and laughed at how writing a book encourages the unhealthy habits. Give me another two but, showed the former smoker and current nicotine-junkie cartoonist. "in on deadline."

PLAYBOY: How many packs of mintime gum did it take to finish the new book?

CARLSON: Incalculable. I've been on lozenges as well as the gum.

PLAYBOY: What's the difference?

CARLSON: *Touches into pocket and empties several packages of gum and lozenges onto the table.* You can't use the lozenge on television because you get white foam around your mouth, and they tend to make your voice hoarse. But the beauty of the lozenge is it is an extremely efficient means of delivery. If it is a 10-milligram lozenge, you're definitely getting two milligrams. None of it is escaping.

PLAYBOY: Do you have a pack of cigarettes stashed somewhere, in case of emergency?

CARLSON: I have one at my office. It's a pack of Dunhills, given to me by Hunter S. Thompson just a few weeks before he died. Had this long, smoldering dinner with him and Sean Penn in a restaurant in New Orleans.

PLAYBOY: It's hard to imagine you dining with Hunter Thompson, much less Sean Penn. Isn't Penn, you know, super liberal?

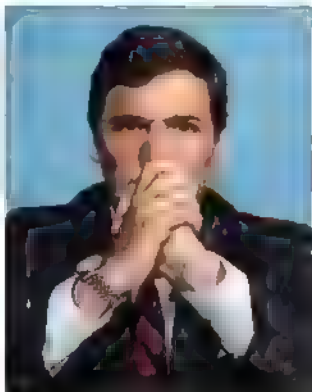
CARLSON: Believe it or not, I actually like Sean Penn. He's interesting. He smoked quite a few that night. He's going to wind up in the emergency ward, that guy. Anyway, Hunter was wearing a meditation, almost like an Ad Shampoon meditation. He didn't talk a lot in dinner, but when I got up from the table to leave, he hugged me so hard the meditation pressed into me and really hurt. Then he gave me the Dunhills and stared at me intensely. I knew he was going to die.

PLAYBOY: I am on.

CARLSON: Dad's could just tell. It was bizarre. There was only one cigarette in the pack and I still have it today. Obviously I'd never smoke it.

PLAYBOY: Under what circumstances would you start smoking again?

CARLSON: I had a cigarette on election night back in 2016. I bummed one off of one of Megyn Kelly's producers at that one in the morning. We were all at headquarters on Sixth Avenue and there was all this drunk gang on all this



Washington, D.C. studio for a live taping of his show. I sat in a corner and watched him introduce segments such as "The Livestock Left and Animal Species, angrily making his case to an otherwise empty room. During commercial breaks he was all smiles, listening to the *Grateful Dead*, his favorite, and making wisecracks that had nothing to do with politics.

"A few hours earlier, Carlson and I had a pre-show lunch at Bistro D'O, one of his regular haunts a few blocks from Capitol Hill. He was charming and gregarious, with a big laugh that filled the restaurant. He talked as though he were late for a bus. Every sentence out of his mouth was deflected with an "I've just got to make this one more point before



remission on the set. It was just one of those moments when you need to step outside for a minute. It was a Camel Light, and I took the filter off. It didn't taste very good, honestly.

PLAYBOY: The election just have been about the "middle class" thing, and you said, "but what do you make of Trump today?"

CARLSON: Trump is the greatest thing ever, because he idiot-critics people's brains and they become all braindead. "Whatever Trump is for, I'm against." The reason I think I do a pretty good show is because I'm the only person in America who's not that interested in Trump. My book that just came out I think mentions Trump three times. I know Trump well. I think he has good qualities and bad qualities. I think he's funny, I think he's pretty brave. I think he's got good instincts, I think he's disingenuous. I think he's got some issues in life. There are a lot of problems with Trump. But in the end, I don't think he's the most compelling figure in world history. What's more interesting is why people would elect Trump.

PLAYBOY: Has there been an explanation you agree with?

CARLSON: The explanations we've been force-fed by everybody are so dumb, they're clearly a cover for this truth: "All his supporters are racist!" that kind of thing. Of course it's nonsense. His real reason is because the fundamentals in the country are completely out of whack.

PLAYBOY: How are they out of whack?

CARLSON: Markets are supposed to reflect productivity and profits, right? I made this much last year, and on the basis of that income, you decide how much my company is worth. That's just basic economics, and it has been discarded completely in favor of the Amazon model, based on promises and "I've got a good story to tell." The cost

of it is fiscal policy. It's the federal government under President Obama, deciding to avoid economic reality by flooding the system with cheap dollars. The long-term effect is obviously economic collapse, but in the short term it dramatically increases the income available to only people who have a certain threshold of participation in the economy. In other words, it creates a small number incredibly rich.

PLAYBOY: And the middle class disappears.

CARLSON: Exactly. That is the pivotal disaster of the past 10 years, which is never commented on. It's all like, "You're so racist!" Okay, fine. But do you notice that rich people are in better health, they've been able to make their elite is dignifying. Maybe that's the root of the political volatility. Maybe economics plays a role.

PLAYBOY: Do you think the U.S. is getting a class system?

CARLSON: We've always had a class system, because every society is hierarchical. But our class system has always been permeable. It was designed to be. People can fall out of

the upper echelons, inherited-money people often do, thanks to alcohol and cocaine. Smart, enterprising people can, of course, ascend. That's the American dream, right? Well, that has changed. The story of the last generation is that in 2015 the economy stopped being a majority middle-class country. And no one even noticed. That's not a story compared to racism.

PLAYBOY: But both stories can be simultaneously important, right? There actually is racism in the world, in our own country. You're not denying that, are you?

CARLSON: Of course not. But this is actually the story. The only way you have a democracy is with a middle-class majority. Otherwise you become, what, Venezuela? You can't have a racist society that is 99 percent white, or a country where the economy excludes the majority. Because the majority will be left back. And how will they do that? It's always the same way through populism. Either it's left-wing populism. Cuba, Chavez — really

that. It's not about all the other stuff, which is so dumb. My great frustration is the level of analysis, because that's what I do. I'm in the analysis business. It's not that people disagree with me. That's fine. What's not okay is having the wrong conversation, or intentionally misunderstanding facts with matters to things that are irrelevant, which is 99 percent of what we talk about. The bottom line is the middle class is dying. That makes the country politically volatile, and volatility destroys what you want. What you want are stable, happy institutions run by stable happy people. Volatility gives you the opposite. It destroys institutions and makes everyone crazy. Where does that volatility come from? It comes from economic inequality. That's the story. And no one is thinking about how to fix it.

PLAYBOY: Is it time you start your day by reading the newspaper tomorrow?

CARLSON: I've been reading.

PLAYBOY: An oldie but not dead.

CARLSON: Not at all. People who think about death are the happiest people.

PLAYBOY: How so?

CARLSON: Because they've acknowledged reality and have come to terms with it. I grew up in southern California, in La Jolla, which was this weird little affluent community where you could literally do or say anything. It was culturally liberal in the deepest sense. If you wanted to run off with your stepfather or join the circus, no one was going to judge you. The only thing you were allowed to do was have sex with your dead. Nobody ever died in La Jolla. That was verboten. There were no funerals. People just got in their black Mercedes-Benz, drove to Palm Desert and were never heard from again. You were allowed to mention death because it suggested we're not in control of everything. "He's dead!"

Really? But he didn't smoke. He ate sensibly. I saw him eating avocados last week. He can't be dead.

PLAYBOY: Do you enjoy funerals?

CARLSON: I don't enjoy them, but I believe in them. I never miss a funeral, or a baptism or a wedding, go in every wedding, whether I'm invited or not.

PLAYBOY: You crash weddings?

CARLSON: I went to a wedding recently that wasn't invited to. It was an old friend of mine, and I ran into his brother at the gym. He was like, "My brother is getting married next weekend," I was like, "Really? Nobody invited me." He said, "Oh, it's a small family thing," said, "When is it?" He said, "It's in Adams next Saturday at four." I flew from D.C. to Arizona, took a cab to the wedding, sat in the church for the ceremony and then came home.

PLAYBOY: You didn't stay for the reception?

CARLSON: No. That would've been weird.

PLAYBOY: Was it weird?

PLAYBOY: Does reading obituaries feel like a

The bottom line is the middle class is dying. That makes the country volatile.

left-wing populism. Lenin or it's Donald Trump.

PLAYBOY: The pendulum could swing in other directions?

CARLSON: Exactly. It is the revolt of people who are economically disenfranchised but politically enfranchised. If you're going to have a bipartid society, with rich and poor like in Latin America, you can't have a democracy. What you have is an oligarchy. We have a country where a small number of people are getting richer than any group has ever been in human history. Needless to say, they're covering their tracks. Why wouldn't they encourage greater racial conflict, which they're doing, and make everything about identity? What faster way to divert attention from their own crimes, misdeeds and bad decisions than that?

PLAYBOY: Are you optimistic about the future?

CARLSON: No.

PLAYBOY: We couldn't even get it out.

CARLSON: Because you have to solve for



form of ritual, acknowledging the end of someone's life even if you never knew them."

CARLSON: Yes. It's respect due to a person who has passed, but it's also a ritual. Biography. They tend to be nonpolitical, which I appreciate, can handle snarky editorializing right when I wake up, because I'm too sensitive. A woman's story like "We died, and here's what he did." It's usually stuff like "The guy who developed the eye saw chain died." It's an acknowledgment that your time is limited. You don't have forever. And that's the sweetness of it.

PLAYBOY: Ah, you've had a near-death experience with a plane crash, right?

CARLSON: Yeah. It totally changed my life. **PLAYBOY:** What happened?

CARLSON: This was mid-October 2001. I'd gone to Pakistan for New York magazine to cover the Taliban. I was flying from Islamabad to Peshawar, on the Afghan border, to Dera Is. It was right after 9/11 so everyone was paranoid about air travel. I was sitting in first class on a big Airbus, and everyone was chain-smoking Marlboros. There were clouds of cigarette smoke, but no alcohol was allowed. We stop in Peshawar, and at this random fire in and out of the floor of the cockpit and smoke everywhere. It made me nervous. This was not a first World War plane. So we level off again, and because of the bombings in Afghanistan, we had to fly the long way around, over Iran. It ended up being a four-hour flight. Around two in the morning, we're starting to descend. A pilot suddenly turns the plane just stops.

PLAYBOY: Amazing.

CARLSON: It felt like we'd hit a building. And then the plane starts to drop. The engines cut and the plane starts sideways. It's not like we're asking no doubt about it. People are screaming. We finally touch down and bounce right off the runway. The right wing snaps off and all these people are coming up. Everyone knows we're going to die. **PLAYBOY:** Were you thinking, I should have lived my life differently?

CARLSON: Yes, that's exactly what goes through my mind. I'm also thinking about all the ways I've been unfair to other people. You'd think in the face of imminent death you'd be like, "This is happening, it's inevitable and I'm peaceful about it." I was not peaceful at all. So the plane goes into a sand dune and ends up on its side. I was the first person off. I kicked open the door, the alid came down, I ran into the darkness and immediately got picked up by guards. As brought to a room, looked in there and there put on a British Airways flight eight hours later. It was totally bizarre.

PLAYBOY: Did you ever find out what happened to the plane?

CARLSON: Not immediately, but five years

later, a friend of mine was having dinner with one of the directors of Airbus in London and asked about the flight. He said they believed there was an explosive device in the cargo hold.

PLAYBOY: Are you still traumatized by it?

CARLSON: Not anymore, but I was at the time. A year after it happened, I quit drinking and my wife and I had another child. We had three kids already, but both my wife and I independently, were like, "We're having another kid."

PLAYBOY: Does it still make you jittery to go on a plane?

CARLSON: No. It makes me a total fatalist. Before that happened, I was totally convinced that the safety of any flight depended on the honesty of my hopes. Now I understand a lot more about it. I'm saying.

PLAYBOY: Not just whether you die on a plane.

CARLSON: I control nothing! Or almost nothing. I can control what I say on TV and

at 55 and look, "I'm leaving." He said "Goodbye." I went to lunch, and when I got back, I had like 27 messages from journalists asking "Can we get your statement on your firing?" CNN issued a statement saying, "I'd been ethical. I've never been that shocked on my life. I called Kucin immediately and said, 'Do have this right?' The official story of CNN is that 'I've been fired.'" He told me, and again, it's bizarre.

PLAYBOY: Like a character in *The Godfather*.

CARLSON: Honestly. A few years ago I was sitting on a plane, having just landed, and the first story I pulled up on my phone was "Jon Klein fired from CNN." I'd made this commitment to me, that when he got fired, and I always knew he would. I would call him and say, "I know everyone is calling with their condolences, but I want to do the opposite and say how pleased I am that you're fired. I hope that lends to years of suffering, because it's well deserved."

PLAYBOY: Did you do it?

CARLSON: Called him and he picked up, but there was this video in my head that said, "Don't do that."

So I hang up. I never said anything to him, even though he deserved it.

PLAYBOY: In your first book, *Politicians, Partisans, and Parasites*, you write that a question you're often asked by liberals is "You don't really believe that, do you?"

CARLSON: All the time. You get that said a lot. You're not smart. Really, in your heart, you know I'm a phony, people know instantly. It reveals who you really are.

PLAYBOY: Is that just you or everyone on cable news?

CARLSON: All of them. This is the opposite of what everyone wants to think, but most people are cable news,

even those despise, and there are a lot of these are exactly what you think they're like.

PLAYBOY: Do you tell your guests, "I'm going to come after you hard, get ready?"

CARLSON: I don't typically talk in guests beforehand. Sometimes our producer tells me there's a guest who wants to come on, but he's nervous, so I'm going to put a fast ride on that. I'm a death person or all right or whatever, I always say, "Drive on their cell and I'll call them." If they want to know "I'll tell them exactly what I'm going to ask. I never lie. I'll say, 'These are the three questions I'm going to ask you, in this order.'"

PLAYBOY: What about your interview with *Terr* writer Laura Duka? You were talking about whether Ivanka Trump is accountable for her dad's presidency, and Duka said a statement where she asked her about something she'd written about Ariana Grande. You ended that segment by telling her to "stick to the thigh-high boots."

*First of all,
I'm not a
debater. That's
not how I think
of it. I don't
need to win.*

can control how I treat my wife and children. But I can't control anything else. The second you realize that, the anxiety falls away. I could get hit by a car walking out of this restaurant, I'm not saying that in a bad way. I'm saying that in a happy way. It makes a lot off the table. All of a sudden, I didn't care about a lot of things I used to care about. I've been a pretty good man since.

PLAYBOY: Your father near-death experience was pretty intense.

CARLSON: It happened here, in this restaurant, so that booth right over there. Actually, I never got fired by CNN. I just lost my show.

PLAYBOY: Did you see it coming?

CARLSON: Had no idea. I never say this, because it sounds like a lost gripper, but I wanted to get out of *Chris*. I got an offer from Rick Kaplan, then president at MSNBC, who was trying to make MSNBC do a rival for Fox News. The offer was more than twice what I was making at CNN. So I called Jon Klein, who was then the president





understand what's actually happening in this country, always assume the opposite of whatever they're telling you on the big news stations. Do you believe that?

CARLSON: I feel that way strongly.

PLAYBOY: All the big news stations are lying?

CARLSON: believe that completely. It's 100 percent true. Let me give you the Syria example. In April, we watched a crime-movie attack on Syria based on the claim that Assad had gassed his own people. If you actually called the State Department and the Department of Defense, which people did, and asked, "Are there American innocents on the ground?" How do you know that?" the response you'd get was "Well, we don't really know that." Really?

Because I didn't read that in *The New York Times*. I read the claims of the governmental response as fact. That's a lie. Not only is that a lie, that's a lie with real consequences. People died as a result. So no, they're not interested in telling stories that are outside a narrowly prescribed set of stories they think are okay. Look, you know the truth, which is people feel they have a bigger obligation now not just to the truth but to keeping the enemy right wing from taking over. If you think you have a bigger obligation in the service of a political mission, that's not journalism, it's something else.

PLAYBOY: But people interpreted your editorial not as "liberalism checks has some bias problems" but as "Watch Fox News because everyone else is lying."

CARLSON: I don't need to make that case to Fox viewers. I'm just saying if I would also say that this is not some crazy idea picked up from Twitter. I've been in journalism for 22 years. The people you see on television? I know them well. In some cases, know them really well. I've been to their weddings. I have a complete sense of who these people are and what their motives are. If you hear me weighing in on the state of the Washington media, I've been doing this my whole life so I think I know what I'm talking about.

PLAYBOY: Do you still believe what you said in your 2009 CPAC speech about the furthering of *The New York Times* and how conservatism should try to do the same?

CARLSON: Just get the damn right here goes

that sound! Just be professional about it and it all goes away. My view is, these institutions are hostile to you and your interests, and will never let you be. You have two choices. You can whine about that in perpetuity, or you can try to create your own thing. Why wouldn't you? Aren't conservatives always talking about entrepreneurship, bootstrapping, the wonders of the market? If what you say is true, the market has a vacuum and you should be able to get rich filling it. No one ever has, by the way. I don't really know why.

PLAYBOY: Are you saying there is no conservative version of *The New York Times*?

CARLSON: No, think things will change because there are too many smart young

of the internet.

PLAYBOY: Do you find it challenging to make sure facts are firm and correct in your show?

CARLSON: Not at all. We rarely make factual errors.

PLAYBOY: Really?

CARLSON: Really. Because so many people are watching and waiting for us to do that. I had a show last week, we were talking about the amendment to change the constitution of South Africa in order to take land without compensation. At one point I said, "It's already happened," and at another point I corrected myself, saying that it hadn't happened, but it was imminent. I got dozens of people who were like "You were wrong." I was but corrected it immediately. Whatever I'm not winning, I'm just saying we have to be accurate. For me the challenge is, are we honest? That's the challenge. That's harder than being accurate. Accuracy is a baseline requirement. But are you really telling the truth? The real truth.

PLAYBOY: What are your thoughts about Rachel Maddow? You gave her one of her first TV gigs on your MSNBC show, right?

CARLSON: I did. I really like Rachel Maddow. She's an ideologue. That's not an attack on her at all. Rachel is sincere. She doesn't say things she doesn't believe and she's not playing a role. The biggest compliment can you hear and it's heartfelt is that Rachel does her own thing. She doesn't have a lot of contact with MSNBC management, as far as I understand. I don't think she likes them, and I don't think they like her. I think he's wrong. But my sense is that Rachel does the show that she wants to do.

PLAYBOY: As opposed to?

CARLSON: Almost every other person at TV news. When you watch Rachel Maddow's lead, it may or may not bear a resemblance to what *The New York Times* did with Moss. TV hosts and producers don't really know what's going on. They follow the lead of somebody else. But the ones who are successful, who you remember whether you love them or hate them, are deciding for themselves what the news is. That's why we're paid.

PLAYBOY: You get paid to decide what the news is?

CARLSON: Are you sure that's true? **PLAYBOY:** It's absolutely true. What's our job? Our job is to decide what's important and why. Fox has never, in the two years we had the show, said, "You can't do that."



people and I'm not talking about right-wingers. I mean anyone with heterodox ideas, anyone who thinks for himself. We're in a culture of total mandatory conformity. Anyone who thinks outside the perimeter must be punished. Most people will go along with that because most people are conformist. They don't want any hassle. But there is some percentage of smart young people again. I'm not talking about right-wingers. I'm talking about hard-left people too—who are like, "You know, I'm not going to obey." You always hear people say, can believe the malfeasance on the internet? Why do you think that is? People aren't allowed to say in public things they think are self-evidently true, so it drives them into the dark recesses

SHELLEY *Jane*

Photography by **RYAN DWYER** Produced by **MAINSTREET PRODUCTIONS**
MUA **BRIDGET MARTINEZ**









Tell us something surprising about you?

I love fantasy movies and adult cartoons

Were you excited to shoot for Playboy?

Yes. Such a fun shoot!

What inspires you?

Movies, Shakti and world changers

Why did you choose to pursue a career in modelling?

enjoy being in front of the camera

Who do you look up to in the modelling industry?

Anna Nicole Smith, Claudia Schiffer and Ferris Bueller

What are some of your hobbies?

Traveling, naked yoga, and crypto trading

Name three things on your bucket list?

Muse album, published fan book, and scuba diving

Turn-ons

Intelligence, humor, charming and can mind fuck me & ix

Turn-offs

Broken promises and lies. Not being a man of your word

Describe to us your perfect date

A surprise random trip to beautiful destination and romantic dinner on the beach

Which world capital would you most like to visit, and why?

Male in Maldives, love the water bungalow's. Just wake up and dive in the ocean.

What is your mantra?

Let go and live











POLYMER LETTERS

Changing the World With Your Wallet

by RALPH MADSEN

[illegible][illegible]

convincing message to companies that need to improve.

Why? First, it can be difficult.

It's a 4-yr. old, 11-gallon oil-burning
boiler with a 100% efficiency rating.
We bought it after our first

[illegible][illegible]

...and the fact that the ...

[illegible]

The first major step in the process of the development of the
 health care system in the United States was the establishment of
 the first hospitals in the late 18th century. The first hospital in
 the United States was the Pennsylvania Hospital, founded in 1765.
 The hospital was founded by the Quakers, who were known for their
 humanitarian values. The hospital was the first to provide care for
 the poor and the sick, and it was the first to have a dedicated
 building for the purpose. The hospital was also the first to have a
 dedicated staff of nurses, who were trained by the Quakers. The
 hospital was a success, and it led to the establishment of other
 hospitals in the United States.

**Dollar power could
advance our country's
moral strength.**

[illegible]

1. The first step is to identify the main topic of the document. This is usually found in the title or the first few paragraphs.

[illegible]

10. *Journal of the American Medical Association*, 2000; 283: 2689-2694.

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It is a common mistake to think that the only way to improve the quality of the work is to increase the number of people working on it. In fact, the quality of the work is determined by the quality of the work itself, not by the number of people working on it. The quality of the work is determined by the quality of the work itself, not by the number of people working on it.

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DRAWN DATA

PLAYBOY JOURNAL PRESENTS

ILLUSTRATED BY TIBBOS

SIGNIFICA INSIGNIFICA

STATS AND FACTS

NOV/DEC '18



COBBLE COBBLE

45 M/1 M

TIPPING POINT

millennials, regularly have a tip up for the rest, mostly 3 to 5% lower than those 30-39.



TURKEY TOWN

USA

Twelve million people spent \$1.5 billion on turkey legs in 2017.

TURKEY TOWN

TURKEY TOWN

FLOAT ON

12,000

90

Twelve million people spent \$1.5 billion on turkey legs in 2017.

I WILL FOLLOW YOU

PANTY PREFS

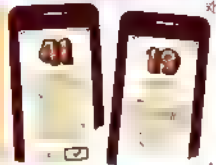
Age 18 and younger, women's underwear sales.




MYIN BUSTER

1988





FRIEND FILTERING

17

National Outland Day (NOAD), which NOAD Foundation (NOAD) has been using Facebook, over to NOAD "NOAD" in an effort to realize the value of NOAD's technology.

STOP SUCKING

71,000

people of plastic: American Airlines says it will eliminate its own plastic straws and drink containers from its cabin and lounge in November.

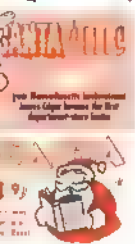



SANTA TILLS

you know Santa's involvement in your life? Santa's involvement in your life? Santa's involvement in your life?

Single

0.00%

BYE-BYE BLACKBEAR

300

you know the black bear? It's dead, following a charcoal with the black bear. It's dead, following a charcoal with the black bear. It's dead, following a charcoal with the black bear.




DOUBLE YOUR PLEASURE

You're never too young to wax nostalgic for holidays past—or too old to wish for the season's defining trends. This year we celebrate the best of both worlds with a gift guide that showcases how well the classics (Brando-esque moto jackets) mesh with innovation (sex toys on demand).



BIT PLAYERS

BY JEFF LABRECQUE

A PlayStation 4 VR bundle adds virtual-reality technology to the PS4, turning it from a gaming console to a gateway into immersive adventures and heart-pounding battles. PlayStation VR

Remember Boulder Dash, California Games and Perodrom? Revisit the video games of the 1980s with this scaled-down replica of the Commodore 64 C64 Mini retro gaming console.



SOUND MINDS

LET UP AND GO

Y-Moda's latest wireless headphones look impressively modern, but audiophiles will appreciate them for their utility. Bluetooth pairing and a 14-hour-plus battery life ensure you're covered during long trips, whether by land or air. **Y-Moda Crossfade 2** wireless headphones

THORENS AND CHILL

Who needs a wood-burning fireplace when you can curl up with a loved one in front of a Thorens record player? This traditional wood Model is a high-performance beauty. Dig out your favorite vinyl (we recommend Janelle Smith's *Lost & Found*) and bask in the ageless warmth of analog sound.



STYLE ICONS

TRICK OF THE FASHION

Virgil Abloh is disrupting the fashion world as artistic director of Louis Vuitton menswear and founder of his own streetwear line, Off-White. This high-top is just one example of how his designs define what's new. Off-White 'Off-Court' 3.0 sneakers

INVEST IN BLACK GOLD

Trends come and go, but the black motorcycle jacket endures on. Timeless and iconic, Saint Laurent's version is 100 percent lambskin, which means it's softer, smoother and longer-lasting than standard leather. Saint Laurent motorcycle jacket



SEX OBJECTS

COLLECTION BREAKDOWN

Learn more just this year! Maude is a mail-order sex-essentials company devoted to presentation, production and personalisation. Its latex condoms are 100 percent natural; the signature lubricant is organic; and its vibrator is soft silicone. All products are delivered in simple, sleek packaging, with monthly subscription plans in the works. Maude is 7.

TAKE THE PLEASURE

The sacred art of bondage has supplied orgasms for centuries, and this suede whip, silk cuffs and pleasure bands set from L.E.O., one of the most exciting sex-toy brands out there, promises any couple a heavy good time. L.E.O. Dirty Me Pleasure Set.





HIGH NOTES

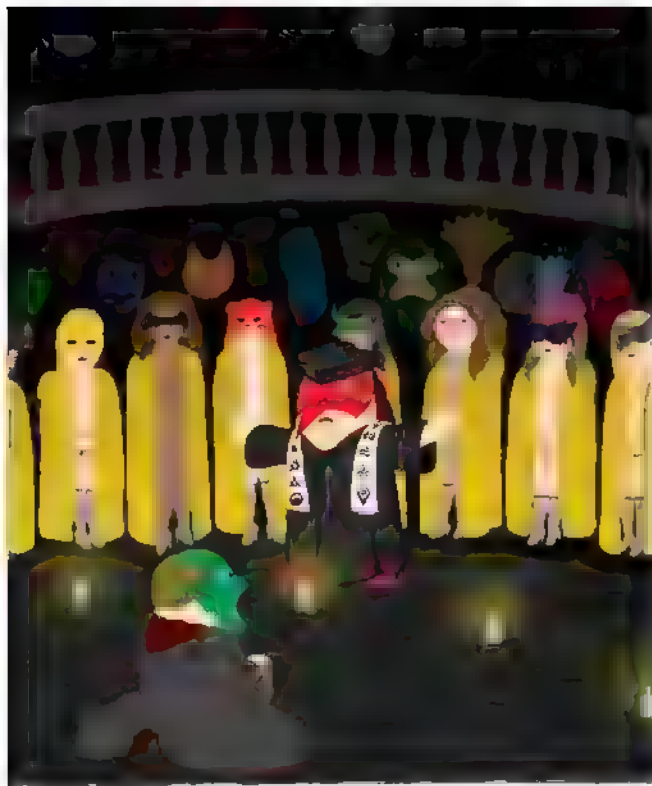
UP YOUR CONCENTRATION

As various laws base globally, companies are developing new high-tech and sophisticated ways to get stoned. The Peak Smart Rig from Puffco is a sleek vaporizer that works like a dab rig but is quicker and easier to use. Puffco Peak Smart Rig.

CHAMP AT YOUR PMS

Summerland's handmade ceramic bong looks nothing like the ones on college campuses. This is an elevated, grown-up version of old-school paraphernalia with craftsmanship so slick it can double as a tookiana curio. Summerland Chongola Marble bong.





"...Before we begin the orgy, I'd just like to cover a couple things about sexual harassment."



CJ SPARXX

About me.

Small town girl, grew up on a farm. Was a tomboy growing up, played soccer and that's where I got my nickname, C. Oldest of 4 siblings. Actually worked at Wal Mart for a year to save up for a boob job at the age of 20.

My hobbies and interests.

Loves hot yoga, museums, comedy clubs, travel and food.

My goals and career ambitions.

To help women see that they are beautiful no matter their shape or size or age and to become the oldest playmate ever.

Who inspires me.

My brother.

My favourite quote.

Having to do with relationships. "make sure you pick someone who's demons play well with yours."

Turn on.

Strength, courage, ambition and patience.

Turn off.

Entitlement and narcissism.

The perfect date.

A love performance of any sort and dinner.

My girl crush.

Christy Todeen.

My favourite food.

Spaghetti squash with grilled chicken.

My biggest fear.

That my voice will never make a big enough impact in today's society.

One destination I'd love to visit.

Portugal.

Khloe TERAE

About me.

Born in Toronto, Canada however currently residing in LA, consider the world my oasis. as at a young age of 25, have already been fortunate to have travelled to 48 countries. My modeling achievements compares to one of which who has decades of experience but this not the case as my breakthrough came in 2012 when I was only 19 and was invited to work with Playboy. Since then my career skyrocketed and I have been featured a number of times in Playboy MAXIM, Sports Illustrated & countless other magazines along with major media campaigns for world renowned brands.

My hobbies and interests.

Love outdoor activities!!! Hiking, biking, swimming, paddle boarding, galting out in nature and exploring this beautiful planet.

Who inspires me.

My late grandmother was the biggest inspiration to me!

My favourite quote.

Live life with no regrets!

Turn on.

Chivalry!!

Turn off.

Biting nails and bad manners.

The perfect date.

Take me away to an island!

My girl crush.

Margo Robbie!

My favourite food.

Love anything truffel!

My biggest fear.

To be buried alive.

Maisa KEHL

About me.

I am a Brazilian Model Influencer host actress dancer fitness motivator and spokesperson. I started my career winning pageants from 1989-2016 studied International Business plus earned an Associate of Arts in English degree. have graced the international pages of 37 international magazines and over 16 covers, currently live in the USA, available around the world for print, advertising, marketing, promotions, catalog, and much more.

Something surprising about you.

Still know how to dance Brazilian Samba from when I learned for my pageants as a little girl.

Shooting for Playboy.

I was extremely excited! I was born in a small town in Brazil, but dreams followed and was a fan of the legendary Hugh Hefner, an outspoken supporter of multiculturalism and a maverick in the industry. To be invited to shoot for the International Edition of Playboy Australia alongside my two best international girlfriends (Chloe from Canada and CJ from USA) was an honor and a dream come true. Beauty comes in all shapes and forms and this edition displayed it.

My inspiration.

My parents, who have always been my biggest cheerleaders and support.

My modelling career.

To actively promote and remind women that it's okay to love and honor themselves FULLY, allowing women to be more sex-positive and body-positive in every stage of their lives.

My modelling inspiration.

All the women that came before me and open the space so I can do the work I do today.

Photography by **LUIS GOMEZ** UNIVERSE 137 STUDIOS
Styling by **JESSICA TULLAS** Hair by **RICHARD CRUTT**























PLAYBOY PROFILE

DAWN OF A NEW ERA





for more than a decade, having appeared on shows like *Flirted*, *Kingdom* and *Heart Destriny*. These days she's a principal cast member on CBS's *S.M.A.T.*, whose second season premiered in September. She arrives to our interview fresh from the boxing gym, dressed in ripped jeans and a faded Flights T-shirt, her close-cropped hair framing a strong jawline and a pair of dark, searching eyes. The setting is apt: Exco learned at an early age that when it comes to advocacy, she

Most entrepreneurs would be more comfortable making a donation, posing some random lines on their socials and getting on with their lives. This one wants to write a country that finds itself in the throes

The family's devout Catholicism meant

to a head and day when her father invited people to the house and conducted a ritual involving scattered salt and a ring of fire on

wide. "I'm like, 'Wait, what?' My father just put me in there because he thinks it's going to protect me and bring money

mixing her volume into and fall us who probes the scars in her childhood, with a stylish Newscaster's affection you might never expect from a Maori native. She skips the fact that early in her acting career she produced and directed protests for The Cove the 2009 Oscar-winning documentary about the slaughter of dolphins in Japanese waters, and that in addition to founding Friends of the Whipple, she helped Milly Cyrus launch the Happy Hippie Foundation. (Eason and Cyrus met while making the 2012 movie *LOL*.) An her career has blossomed, so has

Asked if she inherited any goodness from her father, she allows a rare pause. "No," she says. "The only good thing I inherited is that without him being the way he was, and without all the bad things happening, I would have never run away from home. I would have never done the things I've done. And I would have



never done a film like *Free the Nipple* or tried to be a part of the gender-equality revolution."

Facci launched the Human Campaign in 2016 with the help of two unlikely allies: Johanna Alanko, a former campaign operative and White House media director for President Barack Obama, and Katie Packer Hyson, who served as deputy campaign manager at Mitt Romney in his 2012 bid for the presidency. It quickly became part of a do-or-die and growing movement that includes the ERA Coalition, the National Carpet Film *Equal Means Equal* and the advocacy of celebrities including Kerry Washington, Alvin Kildare and Patricia Arquette.

The language of the ERA is simple, as plain as ratification is anything but. "The first and most important of the amendments is three seemingly words: 'Equality of rights under the law shall not be denied or abridged by the United States or by any State on account of sex.'" The arguments against it range from the practical: the 14th Amendment promises "equal protection" to all citizens born or naturalized on American soil, though it's also the first amendment to talk specifically male language to the Constitution—in the cultural, as personified by *ultraconservative*

constitutional lawyer Phyllis Schlafly—who died in 2016. The ERA cleared both houses of Congress in the early 1970s, but thanks in part to Schlafly's STOP ERA movement, it fell three states short of the necessary 38-state quorum of the time-of its 1981 deadline. These days, most ERA opponents are remarkably hard to spot: by outside the occasional op-ed piece, legal-temple times aside, seemingly no one wants to be seen standing in the way of women's rights. Just this year, Illinois became the 37th state to ratify the amendment, but even after the 38th state signs on, a mine of legal challenges lies in wait.

Its advocates see the ERA as a constitutional high ground from which to close the gender pay gap, bring about greater representation in government and business, and fight sexual assault and harassment. And they see its benefits as universal: As you might expect from a movement whose direct and indirect supporters have ranged from Gloria Steinem and Ruth Bader Ginsburg to Richard Nixon and Andrew Sullivan.

"When you bring the wife or the daughter in the member into the picture," I see says, "it changes everything."

Facci's take on the 14th Amendment is that, in essence, after 150 years, it has simply not

delivered equal protection. She cites *Mar-Mari Storti Inc. v. Ober*, a Supreme Court case in which a greeter employed by the big big guns unsuccessfully sued for equal pay and treatment for male and female workers. But even defenders of the 14th see the merits of a newer amendment that specifically protects women.

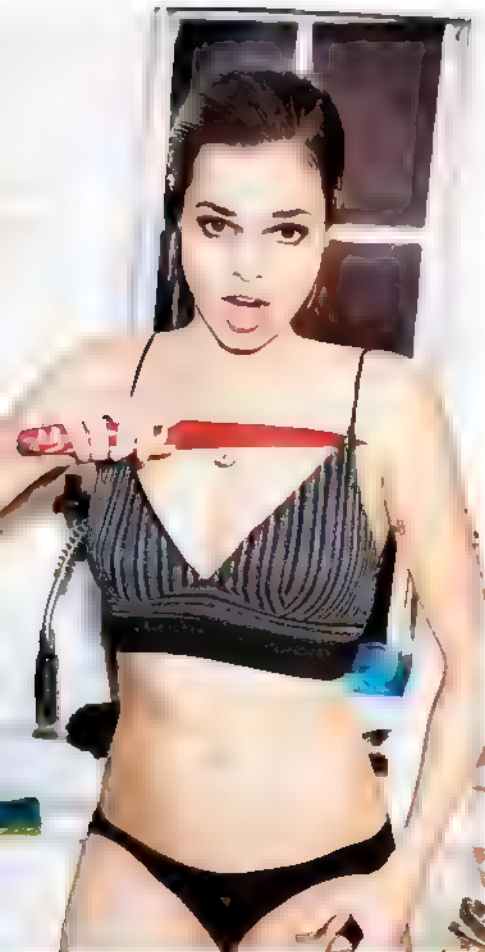
"My argument would be that 14 plus 9 equals ERA," says Abhi Akbar, a Yale law professor and constitutional scholar, citing the 1920 amendment that granted women the right to vote. Speaking with PLAYBOY a week before testifying in the confirmation hearings of Supreme Court nominee Brett Kavanaugh, Akbar argues that there is value in the ERA.

even if that value is more declaratory than practical. "I'm fine as less because I think it would actually work, big changes in legal doctrine but more because I would like to get everyone mobilized around this idea," he says. "I think it would be good for women and for women of this generation to do it themselves rather than merely inherit it from their foremothers."

Why this generation? Three factors suggest themselves: One, Facci, born a year after Mark Zuckerberg, moved via *Free the Nipple* (the top the nipple social media savvy



**"THE ONLY REASON WOMEN'S
MOVEMENTS CONTINUE TO NOT
MOVE FORWARD FAST ENOUGH
IS THE EXCLUSION OF MEN."**



common to people her age. Two, he was an athlete, the Great Recession and the protests against both underscored her perception of transition into adulthood. Three, with the rise of President Donald Trump... it's particularly his "locker-room talk" and alleged history of sexual assault... it's hard to remember a time when activism had so much raw fuel and powerful tools all at once.

"When I was growing up there was an idea of women's empowerment," says Fico's *Free the Nipple* on-star Lola Kuke. "The Spice girls were Spice Girls and they were adult women. Our power was the clothes; we got to it, but that was still couched in some kind of patriarchy. The way we consider gender is being overhauled in a massive way and I think I am an agent of that."

The time may be right for the Human Campaign, but whether its approach will finally get the LRA passed remains to be seen. No moral cause exists in a vacuum, and Fico's commitment to inclusivity was tested when she found herself swept up in another movement: thanks to another invasive and volatile man.

Last fall, a particular *Free the Nipple* credit ("very special thanks") resurfaced a reporter from *The Washington Post* to recount, too, who became part of a wide-ranging article into "Violence Threats: Begging Harvey Weinstein's 10-Year Pattern of Abuse in Hollywood." It "on [two days] from the cultural racism that birthed the #MeToo movement & compressed into approximately 300 words. Also a Weinstein story runs like this: Around 2010, they meet through a mutual friend. Later Weinstein invites her to dinner, and during that dinner he says, "I think we should see a movie in the theater like back to the day and we should kiss." Even despite, despite Weinstein's implying that screening his advances would make things easier for her and women (and as a typical power play by a creepy man). While making *Free the Nipple*, she lifts him up for help filming a film about it. All time has while Weinstein's motives are clear enough in the article. Ever care not.

"I didn't go and search for that story, she tells P.A. O'G... didn't go searching to talk about what happened to me... believe my story wasn't strong enough compared to the other women's. I'd been raped twice before was A, so this stuff that happened with me and Harvey was nothing in my eyes. In no way or shape was trying to be a victim."

Retracting the story in her trailer she describes that first encounter as "two film geeks talking about shots in our art." Months later



she received an out-of-the-blue text—an invitation to meet Weinstein at a restaurant within the Peninsula, another swanky Beverly Hills hotel. Emerging from a boxing-gym workout, dressed in sweats and sneakers, she thought: Fuck it. I'll go. She knew of course that Weinstein was a valuable friend for an emerging Hollywood talent to have. She was unaware of the allegations that would burst into the public a few years later.

So she joined him at the restaurant. Then, out of nowhere, came Weinstein's proposition. And he just would not let it go, she says. "He was so aggressive about it, eventually Eazo got up and left."

A couple of years later, *From the Hip* was in the can. But barely. The project had spooked Eazo's agents, who dropped her, and many others mistook the film for pornography. Money problems and cancelo-ticisms in New York City found Eazo in the editing room, thinking: in a million dollars deep did I just lose a fucking film. A producer suggested that Eazo call on Weinstein. "I was like, 'Fuck it! That fucking guy insulted me like that, disrespected me? Fuck that. In general use him now.'" She texted Weinstein and within minutes his secretary connected Eazo to Matt London, one of Weinstein's longtime editors who stepped in and helped her finish the film. Hence the very special thanks for Weinstein.

"It's not like he owed for it," she says. "I did not forget what he did to me, but I turned it around."

The Post article allows the interpretation that Eazo simply ditched her morals the minute they stood in the way of her career. But Eazo has a different take, one that's more consistent with the rest of her story. "I, Ya, *Washington Post* had never contacted me, would've never said anything. There was no deal. In my eyes, I walked away from that, and I was like, 'G'd's just a fucking pig.' That's it. I walked away from it."

As it happens, Eazo tells *PLAYBOY* this story days after sexual-assault allegations emerged against Anita Argento, one of Weinstein's earliest accusers. Although she won't judge Argento's innocence or guilt, Eazo has always argued that "this was happen to men and women." She gives you the sense that a successful movement must be broad enough to account for human error, to welcome radically different ideas on how to reach a common goal, to include people who could be mistaken for the enemy, hence the human on the banner campaign. It's an invitation to look past differences as painful as that may be.

The only reason women's movements and animal movements continue to not move forward fast enough is because of the exclusion of men," Eazo says. "It's because of

the painting of fingers. We're wasting our time in things that are not important, and we need to come together."

frankness of churches. Eazo and her partners plan to chain themselves through government and academia, red states and blue. Gallicizing conversations while delving into the political process. "Education, communication, conversations," she says. "When you watch people really listen, no matter what your point of view, a people's guards go down."

When these conversations turn to the merits of relationships between the 14th Amendment and the ERA, a moving case can be made for constitutional evolution. "We talk about amendments," says Alisa Amet. "I believe there are making amends for some of the sins and lapses of earlier generations. I also think history is always progress. We went from Obama to Trump—that's a big progress. But look at the amendments. Almost every amendment, with the exception of Prohibition, which was quickly repealed, is a genuine making of amends. It's an improvement. They add in liberty and equality. That's a pretty extraordinary arc, and the ERA would beautifully fit."

The Feminist Campaign is as its name says. Its success will require a major bipartisan consensus both inside the electorate and within the government, as the amendment's lapid

deadline would need to be challenged. If Eazo is adamant, she doesn't show it. She has spent half her life fighting for a kinder, more equitable world.

So why was she surprised when a Harvard University administrator asked her if she had ever thought of running for office? "I'm like, 'Never going to happen. I've done a lot of crazy shit in my life. I was doing heroin when I was like 17. I dropped out of high school.' The administrator replied, "It doesn't matter. Look who's our president now."

Our president makes several appearances during our conversation in Eazo's trailer. She keeps CNN on throughout the day, and this particular day is a big one for Trump's former attorney Michael Cohen, who has just claimed that, at his client's instruction, he paid hush money to porn star Stephanie Clifford and *PLAYBOY* Playmate Karen McDougal.

The president's predilections are, of course, familiar territory to Eazo. Eazo. She knows herself from her father, survived sexual assault and, in her own way, battled the court with Weinstein all before turning 16. And though anger is never far from the surface when Eazo speaks, anger does not define her. Her openness in a crowded and divided age may just give the ERA the final push it so urgently needs.







Olga

LOERA

Hairstyle by **DANTA MORRISON** @ **STEPHANIE KULMER**
Fashion Styling **APRIL BLACK** Fashion Set **ARMANDO HERNANDEZ**



Describe yourself in three words?

Passionate, Persistent and a Fighter

Were you excited to shoot for Playboy?

I have the privilege and the most wonderful experience to express myself corporally and artistically through this amazing platform.

What was it like starting out as a model?

You will find that preparing yourself is the best thing you can do in order to achieve the goal you set out to. It is like anything in life in any career if you apply for a position in an art gallery, you would not go to your interview with bad hair looking the part is very important, but also having the right attitude will go a long way to ensure you get noticed by the right people.

What would you consider to be your biggest challenge as a model so far?

My biggest challenge in life is to be the best I can and take each day as a lesson to get there. That's applies not only to my personal but also to my professional life. For one cannot plan away to overcome the challenges life imposes on us, we just have to face them and overcome them the best way possible, not only having in mind our own expectations, but the expectations others have on us.

Describe your perfect day off when you are not modelling?

A perfect day for me is, wake up in the morning and go for my daily run and workout. Try to visualize what my perfect day would look like, and play this beautiful scene inside my head over and over again. It's really powerful stuff and it's getting more clear of what I want and desire. I most seem one do it. I really love spending and being around my fiancé, my family and enjoy every single minute with them like it were the last minute of my life.

Do you feel more like a city person or a country person?

I consider myself as a "country girl" I grew up around a big farm with my Grandparents living and enjoying the simple things of the nature, but I love the big concrete jungles, specially Sidney and NYC.

If you could live anywhere in the world, where would it be?

It's hard to decide there are many special places in my heart but one the top of my list of favourite cities is Melbourne. I venture into Melbourne's hidden spaces and iconic laneways and find indie and eclectic nightlife, and obviously the most iconic city: Bennelong Point where you kind find the most majestic Performing Art Center the Opera House.

Do you have a secret talent?

One of my secret talent is that I am really good with fashion styling and design, and I really love the creativity and I am very passionate about what I do.

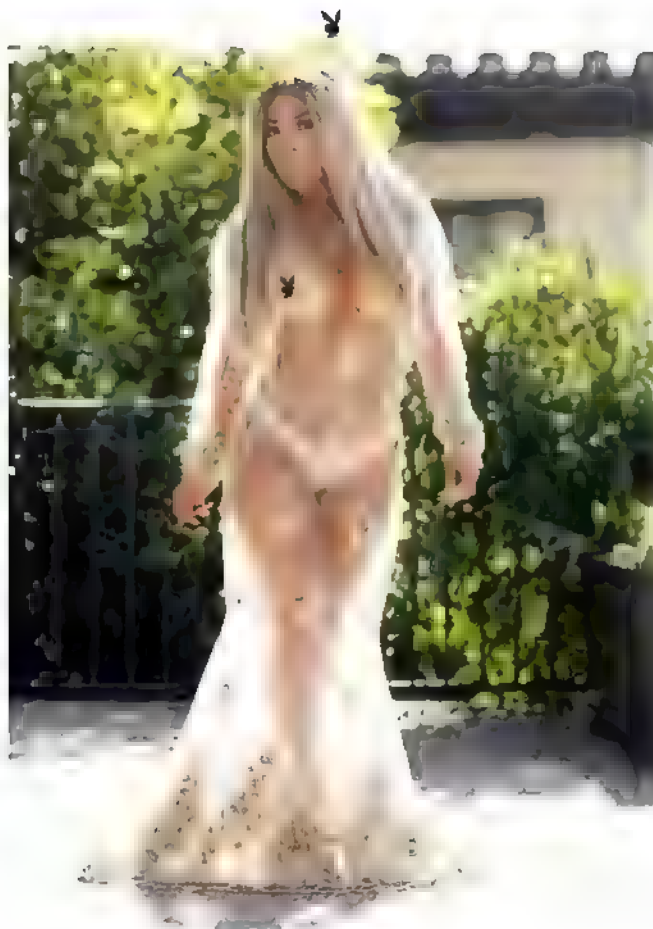
Guilty pleasure?

One of my guilty pleasure in life is the food and to quote, coffee in the morning and a secret, I can eat sweet potato all day long everyday, and obviously Mexican food.

Which song is absolutely certain to make you cry whenever you hear it?

Well one of my favourite Mexican singers and composer are El So de Mexico' Luis Miguel and obviously Jose Sebastian "El Rey del Joropo" they have absolutely really passionate good songs and they can get inside of your heart specially if you are taking a good shot of tequila, like a good Mexican.









What is your favorite word in any language and why does it mean?

LOVE: To me love means finding someone who brings out the best version of yourself and challenge you to be better. LOVE means to make knowing that no matter what you have someone to count on. It's unconditional and whole step, just good as the table.

Any last words you would like to share with the readers?
Thank you so much from the bottom of my heart, to my family and to every single one of my fans, for all your unconditional love and support. I'm working in a few projects for you guys, and specially I'm working in my NEW BOOK, so many projects on their way, so stay tuned. Much Love
Miss Livia.





The FOURTH ARMADA

FICTIO BY MAXIM LOSKUTOFF

Comes was ordered into the city at night to find a dog. Fishermen's shacks lined the beach black against the lighter dark of the sky. In the distance atop a rise the long low walls of the Zamorin's palace formed the horizon punctuated by the teering heads of heathen gods. Comes rowed slowly, fear and dread in his heart. He concentrated on silencing the blades of the oars as they dipped into the water. He'd heard, from the men who survived the first Armada of the four great halls inside the palace: one each for Hindus, Muslims, Christians and Jews and the tall spikes where the Muslim traders were impaled for selling a cow

He did not wish to think about this, nor the dog, nor the high prices being held prisoner on Adornal da Gama's shore. He longed for the shore to transform into the beach of his home outside Porto, and he so the boy he'd been there out so long ago, swimming to that familiar sea.

But it did not, and nor did he. A single wavering lantern burned faintly in the north. Some wayward fisherman sneaking home through the night with his catch. Comes wished him in hurry if they met so the sleep he'd have no fault him. The smile it has both was here's the long curved blade never dipped his hip and the center thwip. He'd never killed a man, but he'd watched them die many, now

at these past eight months of voyage in many ways. They did not go easily. Each boat clinging to life far past the suffering Comes thought he could bear.

The half-moon was shrouded by clouds, seeming to lie in the sky like a jewel in a lover's sheen. His palms trembled before dawning, full of the arrogance and bare of youth. Comes had thought he'd find a woman on this journey more exotic and beautiful than any in Portugal. Instead the men haggard each other on the gun deck, had spent frightened whines in port. The light shone more brightly off the water than it did ashore. In this country, where everything was upside down, the men drew in wages and com-

were washed up as pigs. Comes tried to pray to his god, but he felt too doubtful. As if his eyes were hidden by the curve of the earth, its dominion halved. The jail, this blasphemy wrapped itself around Comes's heart. Da Gama had warned they would be crawling into hell, but Comes had begun to wonder if it was hell they brought with them.

Near the shore fishing nets came into view hanging like massive spiderwebs from the porches of the shacks, their glass weights luminous eggs. Comes' fear began to turn to panic. What knew what counted these sailors? What venetians and outside captains, serpents of old or scoundrels as big as pigs. Once

ILLUSTRATION BY JAKE FOREMAN





mouth being nearly to the ground, slipping
no one would miss. It might even be an act of
mercy. Without losing himself because or think
further, Cornes stepped off the bridge onto the steep
embankment.

Almost immediately, he slipped and fell
forever down to the feet water soaking himself
as mud and silt. He thrashed upright, sopping
the silt from his cuffs, moccasins rising in his
moccasins. He cursed and then apologized to God
and then cursed again. The dog, only 10 yards
away, barked and raised one ear. "It's okay,"
Cornes whispered softly. "Come, boy, come
here." The dog's ears flared, and it turned and
began to trot along the bank, away back on an
slope.

He knew it was a trap. The dog was a trap.

"I won't hurt you," his lies were against. He
left several for a piece of fish or meat to offer, but
unintentionally things are dirty and horrible to
beats. The dog followed the usual command from
the hand. Cornes was less afraid of being heard
here. He'd be taken for another stranger down
in the creek, or a madman, surely there were
plenty of those in the Elly city. He fingered the

to be sure the dog is stupid and clever. All the
catch it there. He didn't want to get caught in
the tiny bait. The small walls were supported by
stone fragments, ancient and simple ordinariness.
The water moved slow and murky beside him.

It was the deepest part of the night, two hours
before dawn. Cornes threw himself, adrenaline
spurring him onward. Once as a small boy, he'd

how the man never looked down. He'd thought
only be something you could see. But now it
had become his life. A race to not look down.
His feet slipped the shallow water. If he had
children someday, he would forbid them from
ever leaving his house. His tailbone aches where
he'd been. The dog remained far ahead, but it
viewed as they neared the house.

The canal widened and at the distance, some
new day's arrival. The 5 towering ships
like domes of the ocean's depths, floating a
wall across the mouth of the bay. It felt like two
part of him. Like no sign of home. The rain
and gunwales looked blackly as if they'd risen
from the water in the night. Cornes wondered if
the Injun fishermen took to their dark silence
and questioned their lives. Did they seek to
repeat, fall to their knees and accept the one true
God? Or did they merely try to carry on in the

face of another uncomprehensible machine.
Remembering to catch their breaths its wheel?
On Cornes wanted everything, an artificial
recovery on the spine bridge, and he would have
it, even if it meant leaving the city to the ground.
Cornes shook his head. What was the use of such
thoughts? He was only a deck hand. Get the dog.

A delta of sorts spilled across the mud. At
high tide it would be swallowed by the waves,
but now it stretched before him in a glimmering
wash. The dog stopped at its edge and looked
back. Cornes stopped as well. His only hope was
to trick it and awaken the trust all dogs have in
men, even after years of abuse. He turned away
and watched the creature curl of the corner of
his eye. It stared back, head down, miserable
in the open. He reached out his pocket and
withdrew an invisible morsel. He proffered it. He
dropped it on the ground and went down on all
fours, keeping himself turned from the dog. He
reared his rear and lowered his head, snuffing his
nose just above the sand and clacking his teeth
together, pretending to chew. He picked up fish
bones and snuffled them with his fingers.

The dog continued to stare at him, remembering some long-ago kindness. He was
black, its passage back in the safety of the
panel. It looked out to the sea, it looked down.

He looked in its eyes and nearly enough to make
look in its eyes was nearly enough to make
see man the jungle, build a shack, find a woman
and begin again, for he too longed for a better

life. He looked in its eyes and nearly enough to make
look in its eyes was nearly enough to make
see man the jungle, build a shack, find a woman
and begin again, for he too longed for a better

He looked in its eyes, catching the dog around
the shoulders and driving it to the land. It yelped
but age quickly betrayed it. He felt the first
frailty beneath its skin. And a gave up, finally
surrendering as Cornes tied the rope around its
neck and legs. When he'd finished.

It stared up at him with the same imploring
look as before: as if its fate were not yet sealed.
"I'm sorry," Cornes whispered, touching its ears
with his hand. "I don't have any food. I'm sorry."

The bright priest was brought to the dock at dawn.
He looked in its eyes and nearly enough to make
look in its eyes was nearly enough to make
see man the jungle, build a shack, find a woman
and begin again, for he too longed for a better

were glimmer and faded. All the defiance: but left
him after a night in a cell below deck, with the
hands and feet of his relative including his son, in
a sack below him. Yet still he walked gloriously
with small, careful steps, as if in his steps.

Almost as Cornes stepped from the cabin
into the sun to greet him, Tall and hunched
with a long, wide beard over the goldenrods

a large, shadowy speaker reaching for all those
who stood in his way. He looked at Cornes, still
staring and dripping in his soiled clothes. His
gray head was crunched by the grayness of his
eyes. Color, almost a smile, as he devoured the
steps. He could have been a grandfather or a
priest himself. A heavy gold crucifix swung in
the folds of his tunic. Nothing betrayed his
cruelty save for the steady depth of his breath.
As if the sight of the broken man and frightened
dog awakened him, a fierce against the throbbing
chill. The first mate Scrim stood behind the dog,

through his fist. The officers Berrio and Lopez
flanked the priest. Cornes watched, shivering,
along with the rest of the crew. The dog also
remained, looking back at him as if to a friend.

Down sunlight once gold shafts took upon
the masts of the bay, too bright to look upon. Sea
birds wheeled between them, but no fishing boats
passed through the blockade. Cornes wondered
where their fresh catches had come from. They

dog's bound to inform the priest, but he kept his
mouth tucked shut.

Waters coursed across the decks of the other
ships, refilling the flippers, checking guns and
anchors, while on the Esmeralda everyone was
still and silent, waiting. A sennet could have
beached the sea and shivered down on the deck
and they would not have moved unless told so,
as great was their fear of the Captain. Survival had
become their only goal, not riches nor glory
survival through obedience. Only to see their
homes again. Cornes forced himself to stand
erect, exhausted as he was from his sleepless
night, and longed to go to his bunk, sleep and die.

"You're a spy," the Captain said to the priest.
"Lower than this way dog. And will reach
your place in the world." They had been
negotiating for three weeks, had parried across
Redhead tables, and now finally, as the Captain
had always planned, the negotiations had failed.

Nothing blackened as the priest's glimmering
eyes. He had retreated deep within himself, and
Cornes hoped that was where he would remain.
Berrio clicked on his knees. "The Admiral is
speaking to you!" and he clumped forward, all
the way in his stomach. Lopez had in quick him
upright and held him limp like a mannequin



Taka has eyes and his ears. da Gama said. He has no more one for them. They are only fishhooks." He turned to his men, speaking in the same even tone with which he ordered his roughly men. "We will bring light to this dark country, as our forefathers did in Jerusalem. We will be as you."

Berio drew a small thin knife from his belt. Its blade was only two inches long and strapped to a ruler's edge. Comes and all the men knew of this knife. They watched him sharpen it, humming hymns to himself as he knifed the blade back and forth across the rough stone. Back and forth, back and forth, until Comes wondered how there was any blade left. It was a knife he used for close work, and there had been much close work of late. Lopez raised the priest's head and held it firmly between his large hands. He grinned. Berrio stopped forever. The priest's eyes flashed into recognition as the blade flicked nearer. They jumped about, and he began to speak wildly, his words rising, begging for his life perhaps, but the crew of the Emeralda would never

prisoner slumped back against Lopez's knees, weeping, the tears running along with blood down his spotted cheeks. Lopez released him and passed the top of his head, now a perfect bald oval with a running, red beard. He grinned around at his fellow sailors, as if they should share in this joke. Comes felt sick. He had to keep his eyes from looking at the head of the prisoner over his own ears, as if Berrio might continue with his knife through the crew. He imagined the crew themselves to be traitors, and a mad roaring to now be overwhelming the priest, as all the men of the Emeralda were.

The dog was fed the ears, chewing them whole anxiously looking around, and then da Gama nodded to Sergius. For this, Comes could not look away. He had found the dog, he had brought it here. He had left his home sailed around the horn of Africa and crossed the unmappped sea for this, and this was what would prevent him from ever finding his way back. Sergius's snarl was long and curved like his own, less sharp than Berrio's. The dog made a horrible sound when it cut into his ear.

It would have been a cruellest sight on stage that night, if the dog had been in place of his own, but here in morning, men with the sweat and tears and blood on his face it was like spikes nailed Comes's feet to the dock. The plumes around as his shoulders. Surely if there was not hell, they would find themselves there soon enough.

The admiral cleared a path through the crew and led the priest to the ladder above the small boat in which Comes had recently returned. Lopez unknifed the priest's wrists and held him, as if he were a child, and tied the sack of his men's hands and feet around his chest. Comes watched him through the cage. Then he backed away, leaving only da Gama with the priest at the rail.

The admiral held his chin high and looked across the bay to the city, as if he were a king. He closed his eyes, as if he were a king, and he closed his eyes. Then he turned close to the priest's cheek, using a white-gloved hand, he lifted the grey, jittery ear to whisper beneath it, and the

IF THIS WAS NOT HELL, THEY WOULD FIND THEMSELVES THERE SOON.

know, for the remains of his interpreter dived beneath the waves. Berrio touched the knife gently to the priest's lips, as if to shush him, and Comes turned away as the blade made its first real line beneath his nose. He heard a strangled noise, and when he turned back, he was greeted by teeth. Long and white, ringing with dripping red gums and looting fangs with a crazed rage complete at odds with the terror in the priest's eyes.

The dog whined. The only other sound was the new harshness of the priest's breath. Berrio held up the lips with his thumb and forefinger, a ragged loop of flesh, still in one piece. He offered them to da Gama, but the admiral jerked his head at the dog. Berrio struggled and dropped the lips before it on the dock. Sergius lowered the head. The dog looked up, waiting if it would be kicked or beaten for accepting this treat. It looked at Comes, then quickly gratefully, it lowered its head and snapped up the bloody morsel and gulped it down.

The priest's ears required only a single hard, sawing stroke each. Berrio knifed almost disappointed when he had finished, and the

It wrenched and snapped and tried to buck away. But Sergius pinned it with his knee and the ear was taken, and then the second, and then Sergius lifted the dog up by the nape and it looked to Comes a little one last time, before being pitched, yowling, over the rail into the sea.

Comes turned the lightish, and then no more. Berrio drew forth a sewing needle and thrust from the pouch at his belt. Sergius barked from the dog's ears, and Comes realized when they had been called on by Berrio knifed before the priest and with a practical definiteness, as if his feet were a torn shirt, began to sew the ears above the wound where his own had been. Da Gama watched calmly, patiently, though his eyes had begun to glow, as if heated by the light of the sun. He was a man of a man, and Comes wondered if he too felt himself a man, as if he too felt himself a man, as if he too felt himself a man.

When the operation was completed, the priest's ears were as good as his own. The ragged ears hung in his neck. The bitten-off tip of the left ear, and the tip of the right ear, were

prayer finished, as if in such a short time it had been a long time.

"You will go home now, to your false king," da Gama said. "You and what remains of your body men. And you will tell him one thing. This is God's country now."

Comes watched the small boat cross the empty bay. He felt something inside himself snap away. He flinched after it. He cannot see you here, he cannot see you here.

There was no sign of the dog now. It had sunk to the lightest depths, where fish and crabs would eat what it remembered. Perhaps wondering at its earlier head, much like their own. Comes pressed the dark sides of his branches to keep his hands from shaking. He tried to pray.

The boat's prow zigzagged as the priest rowed poorly, his head bowed, blood dripping from the dog's ears to his shoulders. Sunlight all around him. Returning with his new face to a kingdom that would soon be plundered and a temple that would soon be burned.

But at least he is going home.



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SAJE COX

Photography by KEVIN WESTER
@SAJECOXPHOTOS & @KEVINWESTERPHOTO





Sage Cox is a personal trainer who began modeling professionally less than one year ago. Her goal is to encourage women to love themselves while appreciating other women instead of viewing them as competition. She enjoys traveling to model and bringing her husband along for the adventures and snuggling with her 7 rescue dogs.

Describe yourself in three words
Free-spirited, powerful, motivated

Were you excited to start for Playboy?
YES! Playboy has been a long-time dream of mine.

What was it like starting out as a model?
Hard! Everyone is a model nowadays and if you want to make it you have to be willing to work hard & invest a lot of time (and money).

What would you consider to be your biggest challenge as a model so far?
The biggest challenge for me is distance. I currently live in Alabama (and don't shoot here) so I travel to LA often to work with some of the best photographers in the industry.

Describe your perfect day off when you are not modeling?
Is there anything better than laying on the beach? Think not.

Do you feel more like a city person or a country person?
I am definitely a city person. I love having

something to do at all hours and being able to walk around.

If you could live anywhere in the world, where would it be?
Los Angeles. Working on making that happen!

Do you have a secret talent?
I don't know if it is a secret but if you glance at my Instagram & don't know me well, you'd probably not know I'm a pretty successful entrepreneur. I'm great at finding unique ways to make money & start businesses.

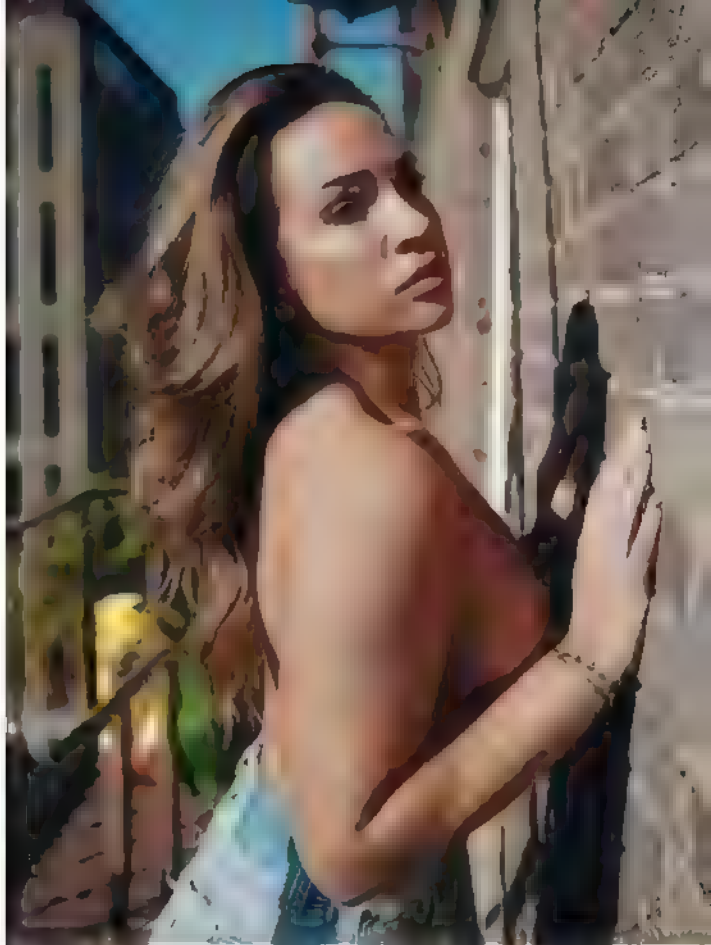
A guilty pleasure?
I love dessert before my entree. You only live once.

Which song is absolutely certain to make you cry whenever you hear it?
'Panama' by Quinn XCII. It reminds me of my Mama. Instant waterworks.

What is your favorite word in any language and what does it mean?
'Fearlessly' which means with a lack of fear. Love the word because love when people aren't afraid to do something.

Any hot words you would like to share with the readers?
Do what makes you happy & help as many people as you can along the way, but don't ever let someone else's opinion define you. Love it.











FOUR IS MORE

Many cars under one roof X4 is the all-rounder

BY JOHN PAIGE

BMW's X-family has grown year on year. Besides matching an X5 across the same broad range as their hatchbacks and sedans that's now dumbed through to 7 BMW Xs sell much better. The X4 is placed somewhere in the middle of this, and with the coupe outline it's not an easy car to replicate. We joined BMW on a recent launch event in South Africa to gain a better understanding.

BMW refers to the X4 as a Sports Activity Coupe which after a few kilometres proved an apt description. While it has undertones of lifestyle at its heart this remains a sporty drive with a visually dynamic side profile. BMW has tinkered with the size making it a little longer and wider. The front kidney grilles flare out over the rear window dips down more steeply than before. Add in three

dimensional shaping around the lights plus a number of other subtle creases and the X4 delivers on its many expectations.

Besides the larger interior (and boot) the X4 manages its space a little differently compared to its siblings. The driving position is a bit lower and tucked closer to the road without compromising the view ahead while the controls are aimed a few degrees towards



the driver because of the X4's sporty designation.

Some options worth checking out would be the iD parking camera with panorama view (including the function of seeing your car and its location from your phone), head-up display, wireless charging and remote engine control. You can really get excited away however take the BMW Connected+ as case in point, which even allows cloud-based services where you can edit emails and access other personal data on the move. And turning up the volume or answering a call using major hand gestures in mid-air is impressive and fun.

If all this seems a little too much to take in, BMW's kept the choice of engines down to three. They're quite simple: the M40i is the fastest petrol, on sale and the 70d still has enough power, costs a bit less and will cover about double the distance without refuelling. The more powerful diesel in the range (x140i) melds these two qualities together, perhaps the pick of the bunch? All of them come with all-wheel drive as standard, so no more punts off South Africa, as even their rainfall the X4 is always safe and secure on the road.

The X4 does attempt to juggle a considerable number of roles without compromise and in the end, selective of things it succeeds. This is a company that has its X formula down pat while the extra space and familiar engines is further refinement for a car that excels everywhere.



KONA IS COOL

Latest addition plays by a new set of rules

You needn't go for the Acid Yellow paint for Hyundai's class Kona because even in one of the other subtle hues on offer, the new small crossover's cosmopolitan car-cis will surely get you noticed. This is a car that looks and drives with the right amount of energy and flare, interacts with whatever smartphone allegiance you've chosen, survives the occasional collision with a pothole, tops fuel economically and offers a pleasing drive.

engines and two gearboxes.

And while Hyundai's are usually all serious, the Kona climbs the company's lighter side. Fun is a big part of the Kona and while the 1.0-litre turbo was our preferred choice, the other engine choice is the only one with the automatic gearbox. The engine 72 is a shame, likewise the cramped rear space squashed into those city slick proportions, but because the boot is

big, two adults and some luggage is handled with aplomb. There isn't an innumerable number of options to affect the base price, so both are well equipped and if you're one of the many migrating out of hatchbacks for an alternative that rides a little higher than Hyundai has you well taken care of.

Cheaper options do exist in this crowded market so the Kona will need to use every one of its tricks. Acid Yellow paint included.





A CLASS OF ITS OWN

Merc's latest hatch wants to have a talk



Behind the smallest Merc list big tech. Yes, the puny member of the Mercedes family has broken rank with some of the company's darling features making their debut here, thereby raising all expectations of what your money can buy these days.

In fact the new car is hardly recognisable from those overweight forebears, inside and out. The body is chubbier yet sleeker, while the overall floorpace has grown, including a much-needed upping of the boot volume. AD



models boast the two digital screens stretched across the dash's horizon with media, settings, driving info and a myriad menus fluidly downloading information either via the centre controller or the touchpads positioned right where your thumbs rest on the steering wheel.

It's a fairly impressive chunk of digital interaction taken a step further with Merc's artificial intelligence. With the coupled Hey Mercedes before a list of pre-programmed commands, the A-Class is the first car to



interpret voice commands with natural dialogue. Yes, basics are just as quick but newbies merit as much as asking it to put the heated seats on, de-mist the windscreen or open the sunroof, roof, all with only your voice.

With a smoother ride, upmarket materials plus this latest element of conversation between car and driver, Mercedes has done a brilliant job of packaging the all-new A-Class.



HERITAGE

SAVING THE SIGN

BY CAT ATER

Hugh Hefner — the man responsible for countless fantasies — worked to preserve America's symbol of dreams





Left: Friends surround John Fiske at the August 1978 "Born Voyager Hollywood Sign" event. **Top:** Chevy Chase performs at the November 1978 gala. **Bottom:** A banner supporting the "Save the Sign" cause draped the sign.

At all hours of the day, every day, nearly three dozen security cameras cover Los Angeles's most well-known star, a celebrity that has managed — with significant help from a special friend — the feat of growing old in Tinseltown, turning 95 this year. The VIP is none other than the famed Hollywood sign, and PLAYBOY founder Hugh Hefner the benefactor who helped save it not once but twice.

Instantly recognizable as the geographic marker denoting the world's entertainment capital, as well as a symbol of hopes and dreams, the sign's origin story is relatively unglamorous. In 1923 real estate developer Harry Chandler wanted to lure buyers to the steep, scrub-covered plots north of downtown. His associate John Fiske sketched what would be a hillside ad — 13 enormous black letters spelling out the planned neighborhood's name: Hollywoodland. Built for \$21,000 (the equivalent of more than \$300,000 today) in the days when

television was still in its infancy, the wood-andred billboard was meant to come down after 18 months. Yet through the Great Depression and World War II, the letters remained. By 1949 the Hollywoodland subdivision had flopped, television had become part of American life, and the sign was still standing — albeit with a crumbling H and other obvious signs of decay.

"That's when the Hollywood Chamber of Commerce and the city of Los Angeles got together, gave the sign a makeover and turned it into the leading lady of the film industry," says Chris Baumgart, longtime chair of the nonprofit Hollywood Sign Trust, which is tasked with the sign's maintenance. The 1949 refurb repaired the H and removed the last four letters entirely. It was in this incarnation that it received landmark status from the L.A. Cultural Heritage Board in 1973. Yet the renovation wasn't enough; the sheet metal construction couldn't withstand the elements. By 1978 it was clear the sign needed major help. Most of the letters, pocked with rust and weakened by termite-infested support beams, had been damaged beyond repair by a violent winter windstorm.

Hefner, at that point a relative newcomer to Los Angeles but a lifelong fan of movies and the glamour the sign had come to represent, offered to lend a hand. His \$150-a-plate Playboy

Mansion party, complete with a movie screening of the sign in the Mansion yard, raised \$45,000 and attracted celebrities such as Rita Hayworth, Bob Newmar and Andy Williams. Shortly before the gathering, singer Alice Cooper had dedicated \$27,700 to the cause, an amount Williams and others matched. Scaled by the efforts of the Hollywood Chamber of Commerce, the post-party total raised to "save the sign" reached \$250,000.

Demolition took place in August 1978 — but not before a "born voyage" event for the sign was held, complete with speeches from Hef and others. For three months the world was signless at the landmark was rebuilt on the same Calvernia Peak location where it originally stood, with heli copters ferrying 15-foot, 14,000-pound steel I-beams up the hillside to create supports for each 45-footall letter. "The sign you see today was built to last," says Baumgart. Its restoration was celebrated at a November 1978 gala at the Griffith Observatory, with Chevy Chase delivering entertainment and many other stars in attendance. But the sign wasn't quite out of danger.

Imagine the shining white letters of the Hollywood sign but with luxury estates crowding the land above and behind the H. Such a vision was close to becoming reality. In 2010 developers were exploring the possibility of building mansions there. But, they said, for \$12.5 million by April 30, a nonprofit conservation organization could purchase the 138 acres of land and keep the "View shed" clear. Major grants made up the bulk of the funds, but the sum was falling short just weeks before the deadline. When Hefner found out, he quickly agreed to cover the difference. As he told *People* magazine, "It would have been a real shame after having restored it if it wound up sold."

"It took the sign's number one fan to come forward again and carry the fund-raising effort across the finish line with his closing gift of nearly \$1 million," says Baumgart, who traveled to the Mansion to pick up Hef's check.

Civic gratitude for Hefner's dedication to the landmark was plentiful: institutions including the Los Angeles City Historical Society, the Trust for Public Land and the California Legislature honored him. Perhaps the certificate of recognition awarded to him in December 2010 by the city of Los Angeles for his help keeping the hillside free of development said it best: "Every time you look at the Hollywood Hills," the award read, "you will know that you made a permanent, beautiful, living contribution to the people of the City of Los Angeles." ■

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